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NUMBER 10

Japanese Color Prints

ILLUSTRATED CATALOGUE
OF THE COLLECTION OF

SADAICHI DOI

of Tokio

"Ladies Admiring a Kakemono", Triptych by Kikumaro; *"Fuji with Cranes Feeding"*, blue print by Hokusai; *Hashirakake* by Koriusai; *"Lady Reading a Poem"*, by Kiyonaga; *"Two Ladies near a Gate"*, by Kunisada; *"Hanaogi and Takegawa"*, two famous beauties walking from the Yoshiwara; and *"Utano and Tsumaki Arranging Flowers"*, by Utamaro; *"Hanaogi"*, famous beauty, by Yeishi; *"Samurai and Ladies"*, triptych by Yeisho; an Exhibition Kakemono, *"Yoshiwara Beauty on Parade"*, and *"Lady by a Prunus Tree"*, blue print, both by Yeizan; *"Rope Bridge at Hidachi"*, *"Moonlight at Takanawa"* (see Whistler's *Billingsgate*), by Hiroshige,

among a number of masterpieces of

FAMOUS ARTISTS OF THE UKIYO-YE SCHOOL

in rare early impressions

Which will be sold at auction

WEDNESDAY EVENING, FEBRUARY 2, 1916

at 8:15 o'clock

PUBLIC EXHIBITION FROM SATURDAY, JANUARY 29TH

AND ON TUESDAY EVENING, FEBRUARY 1ST

before the sale, from 8 to 10 o'clock

THE WALPOLE GALLERIES

No. 10 East 49th Street NEW YORK

Telephone, Murray Hill 6512

FOREWORD

On the Prints brought to America by Mr. Doi.

It is seldom that so many fine prints portraying the great school of popular art of Japan, "Ukiyo-ye," or "Art of the Floating World," are offered for exhibition and sale.

The pleasurable and fashionable sides of life of the people who hang poems upon the flowering boughs of cherry-trees, attend the gay pleasures of a tea-house or a "summer outing," or design the robes of flower-girls, Geishas and Yoshiwara Beauties with floral decorations full of suggestiveness and symbolism, as shown in these prints, are important both for history and æsthetics.

Color Prints made their appearance first about 1670, one color being introduced by means of a block, then a second and third, until about 1750 any number of blocks were in use and the beautiful polychrome prints appeared which are still the wonder of the whole artistic world; one cannot look at a Japanese Print without thinking of the way the engraver's knife has cut the block, with its sweeping lines without a break, and its figure outlines with the same sure grace.

Extravagant and often whimsical, they form a fascinating study, and while their standard of beauty is often different from our own, their color is so admirable, their line-work so perfect, owing to their fine perception of harmony, that we marvel at the effect produced by the artist on a strip of paper ten by fourteen inches.

No. 22. Hoen.

No. 30. Kiyonaga.

ILLUSTRATED CATALOGUE OF
JAPANESE COLOR PRINTS

The Famous Artists of the Popular School

Collected by

SADAICHI DOI of TOKIO

Wednesday Evening, February 2, 1916, at 8:15 o'clock

[All prints are signed by the artist unless otherwise stated.]

BANKI.

1. TWO LADIES. RARE HASHIRAKAKE. The famous beauties Takigawa and Tsukasa reading a letter.

2. THE LOVERS, GOMPACHI AND KOMURASAKI. Celebrated in many Japanese stories and songs.
   HASHIRAKAKE IN TWO COLORS. In perfect condition and in exquisite contrasting tones of old pink and black.

FUSATANE.

3. LADY ADMIRING A YOUNG MAPLE. Standing on the verandah, in a blue robe; the maple boughs in a porcelain jar.

GYOKUSHU.

4. GAKI PLAYING AT NIGHT. TRIPTYCH. Spirits walking, characteristic Japanese imaginative grotesque.

GYOSAI.

5. PRUNUS TREE AND NIGHTINGALE. Scarce black-and-white broadsheet.

HARUMASU.

6. LADY ARRANGING LUNCH; her baby trying to pull himself up by her sleeve to go with her.

HARUYOSHI.

7. GATHERING IRIS AT UYENO. Two ladies on the narrow stone bridge at Shinobazu Lake, misty morning. Lovely composition and coloring.

HIROSHIGE, 1796-1858.

Hokusai's only rival as a landscapist.

8. TOKAIDO. View of Oo and bridge, people crossing. Warm evening light. (Damaged.)

9. KYOTO. Moonlight at Takanawa, men traveling in Kago and many boats on the water.
   The influence on Whistler's "Billingsgate" will be recognized immediately.

10. GOTENYAMA IN CHERRY BLOSSOM TIME, YEDO.

11. AKABANE, with the Temple Suitemgu and bridge, twilight. Yedo.

12. ASAKUSA TEMPLE, Summer, people passing.

13. ROPE BRIDGE AT HIDACHI. Showing the wonderful mountain gorge.
A noted print of the artist, but time-worn.

14. OMI HAKKEI. "Eight Views of Omi" (8).
Complete set, showing "Evening Rain, Karasaki," the famous old pine-tree, deep-blue water and veil of mist; snow-scene, sail-boats, etc. Fine condition. 8 pieces.

15. KWANNON TEMPLES AT IWAITANI. Tazima.
One of the great prints of the artist; the "Iwaitani" or "Little Valley," green with pines through which a torrent rushes.

16. MIKAWA WITH CHURCH HORAIZI. Fine condition showing Hiroshige's frank and realistic coloring.

17. TOKAIDO ROAD. 38 views, should be 53. Small Series. (38) Containing some of the great prints, as "Mist at Mishima," etc.

18. THE LADY UMEWAKA CROSSING THE SUMIDA RIVER. She is standing on a boat, carrying her large hat on a bamboo branch over her shoulder; twilight, the distant mountains veiled in mist. FINE COLOR AND CONDITION AND A VERY UNUSUAL SUBJECT FOR HIROSHIGE.

19. PANORAMIC PRINT: BOYS' FESTIVAL. Triptych formed of three oblong prints.
VERY RARE AND FINE, an unusual subject for the artist, but one of the prints showing him at his best in the stretch of blue water, with Majestic Fuji rising across the bay.

20. HOLIDAY PROCESSION TO YENOSHIMA. A famous landscape, the deep blue of the Ocean in contrast with the gay groups of girls on their way to Yenoshima. TRIPTYCH. VERY FINE AND RARE.

HOEN ICHIEISAI.

21. LADY CARRYING YOKE WITH BUCKETS. In gay costume.

22. KINTOKI BATHING in the Waterfall, up which a Giant Carp ascends.
(See Illustration, Plate 2.)

23. DRAGON CARRYING THUNDER AND LIGHTNING. Remarkable night effect.

HOKUSAI, 1760-1849.

The Japanese Hogarth. His long career has especial fascination owing to his many changes of style.

24. PEOPLE BOATING AT RYOGOKU BRIDGE. Small print. FINE QUALITY.

25. FUJI WITH CRANES FEEDING. AT UMESAWA.
A FINE PRINT IN FINE CONDITION, noted as one of the famous "blue" prints of Hokusai. No. 25 of the "36 Views."
(See Illustration, Plate 4.)

26. HACHIMON TEMPLE (worn).

KEISAI.

Pupil of Hokkei who flourished about 1830.

27. PHEASANTS. Surimono print, but the size of a broadsheet.

KIKUMARO, 1789-1829.

Pupil of Utamaro, greatly influenced by him.

28. TRIPTYCH. Nine ladies admiring a large kakemono of waterfall.
Note the exquisite grace of the women and their various occupations as making black paint, brewing tea, one carrying a suzuri (dish), etc., and the artistic black touches of the Kakemono, and the brazier. VERY RARE.
(See Frontispiece, Plate 1.)

29. YOSOI AND MATSUMURA. HASHIRAYE, bordered. One of these two famous beauties of the Yoshiwara wears an Obi of black in a wave design.

KIYONAGA, 1752-1814.

Greater than Koriusai or Shunsho, the simplicity and dignity of whose work equals that of the early Venetian Painters.

30. LADY SEATED, reading a Poem, while her companion lights the Andon. A small print of warm tones and graceful composition.
(See Illustration, Plate 2.)

KORIUSAI, 1720-1782.

Pupil of Harunobu, master of the Hashirakake; the aristocrat, once a Samurai.

31. HASHIRAYE. Benten and Fukurokuzu (Gods) in conversation.
He leans above her and holds her hand, as she erouches against a background of the orange tone used by Koriusai with such success.
(See Illustration, Plate 5.)

32. KINTOKI KILLING A BEAR. Small print in black and white.

KUNIAKE.

33. LADY CARRYING NEW YEAR'S PRESENTS. Seen from the Verandah against a snow-scene, with prunus branches in blossom.

34. SAMURAI SEATED near a screen, admiring a painting by Ichihosai.

KUNICHIKA, 1834-1895.

35. NIGHT ON NIHOM BRIDGE, Ladies carrying lanterns.
TRIPTYCH, showing remarkable color contrast.

36. SUMMER PICNIC BY MOONLIGHT. TRIPTYCH.
"Beautiful girls in their dresses of New Fashion," and beautiful in its tones of golden brown.

37. LORD GENJI AT HAKONE WITH SIX LADIES. Triptych.

38. LADY JUST FROM HER BATH. She holds a towel in her mouth while she attends to her feet. Effect of blue.

39. LADY WITH BIRD-CAGE. She is seen at half length.

40. NIGHT VIEW WITH YOSHIWARA BELLES ON PARADE. Double print. With attendants they are passing lighted andons under shadowy cherry-blossoms.

41. LADY WIPING HER HANDS. Standing by a Dragon-fountain, Koya in the background.

KUNIFUSA.

42. HASHIRAKAKE. Five storks seen against the rising moon and pine-tree.

KUNIHIKO.

43. TRIPTYCH. Musical party, six ladies on the Verandah, or preparing to leave.

KUNIMARU.

44. TWO LADIES. Hanaogi and Tamino.
Two famous beauties of the Yoshiwara, one of whom has her Keseru (pipe). Hashirakake with border.

45. OSOME AND HIRAMATSU. Two Lovers. Hashiraye with border.
His striped robe of low tone in exquisite contrast to her black and pink.

46. TAKINO AND MIMAGI. Two Lovers, their robes of the same pattern, showing pine-trees and clouds at night, charming coloring of green, black and touches of pink.

47. YOSHIWARA BELLE UNDER THE CHERRY BLOSSOMS. Very fine Kakemono-ye, the long lines of her grey-blue robe of stork pattern set off by orange lining and a gorgeous obi in a crest design of lavender and black.. Silver-pink border.

KUNISADA (UTAGAWA), 1785-1864.
Pupil of Toyokuni and his equal.

48. LADY IN HOLIDAY DRESS. Chrysanthemum crest on blue.
HASHIRAKAKE, of unusually fine line and color, fine condition. Border.

No. 133. Toyokuni.
No. 175. Utamaro.

No. 118. Shinko.
No. 77. Kunisada.

49. LADY READING A LETTER. KAKEMONO-YE. Her robe of blue morning-glories on palest pink.

50. YAMATA SUGATA WIPING HER FACE, her robe in swallow and cloud pattern. Kakemono-ye, with border.

51. LADY READING A LETTER. Her Obi of crest design over a striped robe. Kakemono-ye.

52. LADIES' PICNIC PARTIES ON THE SUMIDA RIVER. Cherry-blossom time. Triptych.

53. TRIPTYCH. Samurai and ladies gathering Iris.

54. DANCING TEACHER PREPARING HER "MAKE-UP." Staining her eyelashes. Large bust.

55. LADY PLAYING WITH HER BABY. He peeps up at her from under her gauzy robe.

56. LADY IN HER DRESS OF NEW FASHION.

57. LADY WALKING AT NIHOMBASHI.

58. TWO LADIES NEAR A GATE. Standing under cherry-blossoms, their gowns in soft tones of palest pinks, greens, primrose yellow and lavender set off by touches of purest black, against the soft black of the gate.

BROADSHEET IN FINE CONDITION SHOWING KUNISADA AT HIS BEST without the extravagances that mark some of his work. Prints of this character are seldom offered.

59. TWO LOVERS ON A RAFT. She protects him with her umbrella against a heavy shower.

60. YOSHIWARA BELLE, ATTENDED, near Tamagawa.

61. LADY IN DRESS OF NEW SPRING FASHION, near a well.

62. TWILIGHT, LADY CARRYING A LIGHTED ANDON. Golden brown print.

63. BREWING SPECIAL TEA. Very interesting in detail.

64. LADY CROUCHING WASHING CLOTH, a towel in her mouth.

65. LADY PREPARING LUNCH BOX FOR UYENO PARK. Very graceful, seen from the back, which is rather unusual.

66. LADY CLEANING HER FACE, near Yedo Bridge in a fog.

67. GEISHA GIRL PREPARING TO SMOKE.

103. GIRLS WADING THE TAMAGAWA. Triptych. It is spring, with white cherries in blossom, and the bank is thickly bordered with a blossoming shrub of lovely pink. Fine condition.

104. NIGHT EFFECT: THREE GIRLS NEAR AN OLD PLUM TREE. Triptych in good condition. Exquisitely printed to show the contrast between the deep blue of their robes and the shadowy sky, against which the gnarled old tree and branches show quite black, relieved only by the faint pink of their blossoms.

PAINTING ON SILK.

105. HAKUSETSU (Modern Japanese Artist). Sparrows and morning glories delicately painted on silk. Signed. Small folio.

RAKUMARO.

106. MOTHER PLAYING WITH HER BABY. In a fine flowered flowing black robe, with blue obi. She holds his naked little body close in her arms.
Fine example of an artist rarely seen in this country.

RYUKOKU (YANAGIDANI).

107. YOSHIWARA BELLE HOLDING A LETTER. Kakemono-ye, with border. She is on parade in a flowered ceremonial dress of pink chrysanthemums and Stork crests. FINE CONDITION AND RARE.

108. MENAMYI AND ONAMI OF OGIYA, seen at half length in beautiful embossed gowns, reading.
RARE AND FINE BROADSHEET.

SADAFUSA.

Artist whose prints are rare; worked from 1800-1815.

109. "FLOWER OF YEDO," with bunch of Fall grasses.

110. SHIRATAMA ON PARADE. The famous Yoshiwara Beauty in a robe of cherry-blossom pattern, accompanied by two young attendants, is walking on the shore.

111. LADY ADJUSTING A HAIRPIN. In a robe of striped blue and black.

112. LADY WALKING IN THE WIND. Deep blue coat over a robe of pink, green obi with pink carnations.

SADAHIDE, 1820-1867.

113. AWABI SHELL GATHERER AND CHILD. Flock of birds overhead. Fine print.

No. 25. Hokusai. "Umesawa, Province of Sagami."
No. 174. Utamaro. Ladies at "Flower Arrangement."

SADATORA.

114. YOUNG GIRL CATCHING A DRAGON FLY. Her robe a pattern of butterflies in faint blue on faded pink. She is in a garden near a stream. Fine but time-worn.

SENCHO.

115. WAKOME OF OGIYA. The famous Yoshiwara Beauty in a loose trailing robe of rose-pink and green medallions on black is standing in her room. She is seen from the back; unusual form.

SHIGEMASA, 1738-1819.

116. TENJIN SEATED UNDER PINE AND PRUNUS TREES. Hashirakake in a very artistic arrangement.

SHIGENOBU (YANAGAWA), 1782-1832.

117. LADIES' FESTIVAL. TRIPTYCH. A gay procession on the winding shore path under the pines, with majestic Fuji in the distance. Cherry-blossom season.

SHINKO.

118. A COURTESAN ON PARADE. Her robe embossed in gorgeous designs, the prevailing tone being pink.
RARE AND FINE.
(See Illustration, Plate 3.)

SHUCHO.

119. TWO LOVERS, "O-Some" and "Hisamatsu." Hashira-ye, very fine and rare. Border.
The Lovers of a famous story.
(See Illustration, Plate 5.)

SHUNCHO, 1776-1790.
An artist greatly influenced by Kiyonaga.

120. HASHIRAKAKE. Seven Gods of Happiness and Good Luck. Border. Fine print. Note the influence of his Master, Shunsho. See Lot 121.

SHUNSHO, 1785-1810.
Great artist. Master of Hokusai.

121. HASHIRAKAKE. Seven Gods of Happiness and Good Luck. Border. Unsigned.

SHUNSEN (KATSUGAWA), 1790-1829.

122. THE LADY TOMOKICHI. As she stoops her robe of "wave-fan" pattern in old blue bordered with black spreads in graceful lines; the obi of soft velvety black.
VERY FINE AND RARE. A noted print by Shunsen.

123. TWO BOYS PLAYING AS EBISU AND DAIKOKU, on a blue wash background.

124. LADIES BLEACHING CLOTH ON THE SHORE, a little boy playing near. Note the remarkable effect of distance given by a few strokes of the brush.

125. OHAN AND CHOEMON. THE LOVERS. She leans over him with one arm on his shoulder, the striped black of his robe shown against her pinks and lavenders.
Hashirakake with border.

126. THE LOVERS, GOMPACHI and KOMURASAKE. Gompachi with his flute.
Hashirakake with border.

127. YOSHIWARA BEAUTY WITH A LONG LOVE LETTER. Kakemono-ye.
A Shunsen print notable for the coloring. Her black robe is splashed with great pink and lavender blossoms over pink, with streamers of palest lavenders, pinks and blues depending from her shoulders.
(See Illustration, Plate 6.)

128. OIRAN WITH HER HAIR DOWN, in a gorgeous black and pink gown, holding a letter. Fine condition with border. Kakemono-ye.

129. A FAMOUS BEAUTY, in a gown of carnation pink, her obi in a bold blue design of Dragon and Waves.
Kakemono-ye, with border.

SHUNYEI, 1769-1819.

130. HASHIRAKAKE. Two very old members of the Takasago Family with the stork, pine and turtle, all emblems of longevity. Fine workmanship and coloring, but unsigned.

TOYOKIYO.

131. YOSHIWARA BEAUTIES DESCENDING THE STEPS, ready to go on parade. With attendants. (Sheet from a triptych.)
FINE AND SCARCE.

TOYOKUNI, 1769-1825.

A master of printing, influenced by Kiyonaga.

132. TWO BOYS PLAYING WITH FIVE PUPPIES. Fine small print (worn).

133. COURT LADY TYING A POEM TO THE PENDANT BRANCHES OF A BLOSSOMING CHERRY-TREE. Her position accentuates the graceful lines of her robe of black wave pattern. (See No. 136.)
(See Illustration, Plate 3.)

134. A NOBLE LADY TRAVELING ON AN OX. Shore-road. She wears a blue robe and large Kasa.

135. DANJIURO. In a terrible thunderstorm on the bridge.

136. COURT LADY ADMIRING CHERRY BLOSSOMS, hanging in pendant sprays.
Her robe is of lavender in a wave design, and she holds a fan. This lovely print is a good companion piece to No. 133.

137. THREE LADIES ON A VERANDAH. Broadsheet of exquisite lines showing Toyokuni at his best. They are preparing sake and cooking fish on a verandah overlooking a garden in flower.

138. TWO BOYS PLAYING. Fine small print (worn).

138a. TWO LADIES IN A DRAMATIC DANCE, with toy horse-heads. Fine print (time-worn).

139. MOTHER AND LITTLE SON WALKING. White cherries are in blossom.

140. HANAOGI ON PARADE. The popular beauty is gaily dressed in black and pink and is accompanied by two attendants.

141. A YOSHIWARA BELLE IN HER NEW SPRING GOWN; landscape by Hiroshige (signed).

142. YOSHIWARA BEAUTY, fashionably dressed in pink, green and black, with two attendants, walks under white cherry blossoms.

143. LADY DRESSING HER HAIR. She kneels near a small plum-tree in a porcelain jar, wearing a mulberry colored robe and obi of softest black.

144. KAKEMONO-YE. With border. A Beauty of the Yoshiwara, in a pink and lavender robe with black obi, is on parade.

145. LADY PLAYING BATTLEDORE AND SHUTTLECOCK. Kakemono-ye.
A FINE PRINT IN FINE CONDITION AND IN EXQUISITE COLORING; her soft velvety black robe has a deep cherry blossom border.

146. BEAUTIFUL GIRL AS A STREET MUSICIAN. She is tuning her Samisen, and wears a large green Kaga.
This and the following are from the series by Toyokuni of "One Hundred Beautiful Girls" in which the practical and the pleasurable sides of the popular life of women are shown. Many of them will be found unusual in composition and interesting in detail.

147. BEAUTIFUL GIRL JUST FROM HER BATH, partly dressed and manicuring her nails. Lovely soft browns.

148. CARRYING A YOUNG PRUNUS TREE, in a blue pot.

149. HOLDING HER BABY, which she has just taken from its rope basket.

150. TWO BEAUTIFUL GIRLS MEETING, one with towel thrown over her hair.

151. BEAUTIFUL GIRL IN A FESTIVAL ATTIRE, seen against a large black umbrella held by her companion, who turns away. Very artistic composition.

152. BEAUTIFUL GIRL BATHING HER NECK AND ARMS. Rare nude in soft golden browns.

153. BEAUTIFUL AND LAZY GIRL JUST RISING FROM BED.

154. BEAUTIFUL GIRL with red tray and bags of food.

155. BEAUTIFUL GIRL PUTTING IN HER HAIRPINS, near a rack with cloth.

156. BEAUTIFUL GIRL IN A DEEP BLUE ROBE, stepping on a boat.

157. BEAUTIFUL GIRL, raising a large umbrella.

158. BEAUTIFUL GIRL, as a street musician, her Samisen on her shoulder, singing and dancing.

159. BEAUTIFUL GIRL AT HER TOILET, wearing a loose pink robe; she is adjusting a back comb. Charming print.

160. BEAUTIFUL GIRL selecting her bow and arrows for archery.

161. BEAUTIFUL GIRL with tea-kettle and lunch box.

162. BEAUTIFUL GIRL IN A BLACK ROBE, walking with a little girl past a Church.

163. BEAUTIFUL GIRL ARRANGING HER OBI. Autumn browns.

164. HANAOGI OF O-GIYA ON PARADE, attended by two Kamuro, richly dressed. Broadsheet with border (unusual form). Unsigned.

TOYOKUNI II, 1776-1835.

165. KOCHO, FAMOUS YOSHIWARA BEAUTY, in gala attire, holding a letter.

166. LADY WIPING HER FACE; she wears a loose robe of black and white checks.
Rare hashirakake, finely printed, effect of black.

167. LADY WALKING IN THE WIND, on the shore at Omi.

168. TWO GIRLS CHASING FIREFLIES IN JUNE.

Plate 5.

No. 119. Shucho.

No. 205. Yeishi.

No. 31. Koriusai.

169. LADY STANDING NEAR A LARGE DRAGON LACQUER ANDON. Graceful lines and charming color.

170. LADY READING TO A SAMURAI, seen against a large blue-flowered curtain. Diptych.

171. LORD GENJI ASKING A LADY TO RISE AND COME WITH HIM. Diptych.

172. MUSICAL PARTY. Diptych. Samurai playing the flute, and a lady with Samisen, another with poem. Low tones.

TSUKIMARO.

Worked about 1800; his prints are very rare.

173. SAMURAI WITH FAN UNDER CHERRY BLOSSOMS. Kakemono-ye, border. Handsome brown print in subdued coloring, but has been folded.

UTAMARO, 1754-1806.

"From whose hands Geishas and Courtezans evolved like Princesses."—*Hilditch.*

174. UTANO AND TSUMAKI ARRANGING FLOWERS. Seated on either side of an old bronze jar as a Dragon, they are arranging a bough of Wistaria. Oblong broadsheet.

An exquisite print in superb condition, imbued with the infinite grace of which Utamaro was master.

(See Illustration, Plate 4.)

175. HANAOGI AND TAKEGAWA WALKING FROM THE YOSHIWARA, in robes of soft tints, one set off by a black obi. Slight repair to blank lower corner.

Very fine and rare, of remarkable grace in line.

(See Illustration, Plate 3.)

176. TAGASODE, YOSHIWARA BEAUTY, seated, holding a ball. Her embossed robe of palest orange set off with delicate green and soft black, falls in graceful lines.

Fine print in good condition.

177. UTAGI AND TSUMAKI CONVERSING. Two heads; exquisite two-color "blue" print, but time-worn.

178. YOSHINO HANDING A LETTER TO HER COMPANION. Two heads bending close to each other.

Fine two-color print in brown.

179. TWO HEADS. A lady ready to go out speaks to her companion still at her toilet, with a towel over her head. Clearly printed in shades of pink, green, lavender and black.

180. LADIES BOATING ON THE YODO RIVER. Warm evening light. Oblong print, good condition.

181. TWO LADIES ADMIRING THE VIEW. With a child they stand near Kintai Bridge. Oblong print in fine condition.

182. KOMURASAKI WITH HER CHIN RESTING ON HER HAND. The noted beauty wears a pale flowered robe set off with pink, and an obi of pale orange.
HASHIRAKAKE IN FINE CONDITION.

183. TWO LADIES PLAYING WITH A BABY. HASHIRAKAKE. Of lovely grace and low tone relieved by black.

184. HANAMURASAKI AND TAGASODE. BEAUTIES OF THE YOSHIWARA.
HASHIRAKAKE, small border. One removes her Keseru from her lips to speak to her companion who reads a letter. Fine print, but with slight damage.

185. LADY PLAYING WITH HER DOG, WHICH SHE HAS ON A LEASH. In a superb black robe relieved by peacock feathers, the sleeves as wings.
FINE KAKEMONO-YE with border.

186. YOSOI OF MATSUBAYA walking with two attendants, plum blossoms on her robe.
KAKEMONO-YE. The simplicity of line lends grace to this charming example of unusual size.

YEISEN (KEISAI), 1789-1848.

187. YOSHIWARA BELLE JUST RISING FROM HER SEAT. Kakemono mounted on paper.
In subdued coloring of greens, brown and black, with wild rose obi.

188. YOUNG GIRL IN BLUE, with Samisen and black lacquer box.

189. LADY WITH BRUSH. In a pink and black robe, seen at half length.

190. GIRL IN DRESS OF NICE BLUE, SEATED ON A BAMBOO BENCH.

191. YOSHIWARA BEAUTY STANDING AT NIGHT NEAR TWO LARGE LANTERNS.

192. LADY ONONO KOMACHI, walking; she wears a robe of black with Iris blossoms over blue and carries a fan.

193. OIRAN DRESSED FOR WALKING, in a robe of lovely black with Dragon design, standing near a screen.

194. MASAIKE BECKONING FROM A BALCONY. The celebrated beauty is in a robe of splendid black with gay obi.

195. MIMURASAKI WALKING NEAR THE SUMIDA RIVER IN CHERRY BLOSSOM TIME.
A print of unusual charm and exquisite coloring.

196. KOIMUSAKI AT DUSK UNDER CHERRY BLOSSOMS.

197. CHIYOMURA IN A GAY PINK AND BLACK GOWN, walking in Cherry-Blossom time. Attended.

198. OIRAN SEATED ON AN ENGAWA. Clearly printed. Mt. Fuji seen through the circular window in the Shoji.

199. YOSHIWARA BELLE WALKING, wearing a black robe with design of bats and blue obi.

200. LADY THINKING OF HER LOVER. Kakemono-ye, with border.
She wears a robe of fine flowered blue, lined with pink, and an obi of velvety black. FINELY PRINTED AND IN FINE CONDITION.

201. LADY IN BLUE WITH RAISED UMBRELLA. Charming and clearly printed kakemono-ye.

202. LADY WALKING, a letter in her obi of moon and bat design. Kakemono-ye.

203. LADY READING A LETTER. KAKEMONO-YE. She wears a blue gown of fine pattern with striped wild-rose obi.

204. SILK-WORM CULTURE. Three ladies on a verandah. Oblong print. Blank corner damaged.

YEISHI, 1780-1805.

Contemporary and ranking with Utamaro, known as the "Elegant Yeishi" from the grace of his prints.

205. HANAOGI OF OGIYA, NOTED BEAUTY OF THE YOSHIWARA.
HASHIRAKAKE OF RARE CHARM AND GRACEFUL LINES. She is standing under pendant boughs, the simple lines of her robe of many soft colors clearly printed.
(See Illustration, Plate 5.)

YEISHO.

Worked from 1800 to 1810, and whose prints are very rare.

206. SAMURAI AND LADIES. TRIPTYCH. He is seated and each of the six ladies brings to him the symbols of his advancement, one his sword, one his Kamuri, etc.
AN EXTREMELY BEAUTIFUL AND RARE PRINT; the impression is brilliant, the clear printing emphasizing the exquisite grace of the lines of the softly colored robes. CONSIDERED ONE OF THE FINEST PRINTS IN THE COLLECTION, AND IN FINE CONDITION.

207. THREE LADIES WALKING.
One raises a beckoning hand in the direction towards which her companion is pointing; the other behind just preparing to raise her umbrella. THE IMPRESSION IS CLEAR AND THE QUALITY SUPERB.

208. THREE GIRLS DANCING. Fine example of a small two-color print of exquisite grace.

YEIZAN (KIKUGAWA), 1800-1829.
Master of composition and coloring.

209. KAKEMONO. EXHIBITION PIECE. A courtezan on parade carrying a raised umbrella. She wears a gown of palest primrose yellow, showing touches of cherry-pink and blue in the linings. Over this yellow gown is tied an obi of superb black.
ONE OF THE FINEST PRINTS IN THE COLLECTION, AND A MASTERPIECE OF COLORING.
(See Illustration, Plate 6.)

210. HASHIRAKAKE WITH BORDER. Two ladies dressing, one holds a mirror and the other is painting her lips.
Clearly printed in low tones and in fine condition.

211. TWO LOVERS, EACH HOLDING A YOUNG FALCON. Hashirakake, with border, of unusual charm.

212. THE LOVERS, GOMPACHI AND KOMURASAKI. He is reading a letter, the delicate shades of her robe in relief against his deep soft black coat.
HASHIRAKAKE, IN FINE CONDITION WITH BORDER.

213. FOUR LADIES WALKING. DOUBLE PRINT, of exquisite grace and coloring.
Note the black robe of one with obi of cherry-blossom pink in contrast with the more delicate shades of the gowns of her companions, and the background of chrysanthemums in relief of unusual printing. VERY FINE AND RARE.
(See Illustration, Plate 7.)

214. THREE LADIES ON A BEAUTIFUL SHORE OF FUTAMIGAURA. Two are resting on the Kago in which their companion is seated. Clearly and beautifully printed. (One of a triptych.)

215. MATSUMURA, FAMOUS BEAUTY. Seated on an engawa under cherry blossoms. Cherry blossoms floating on waves is the design on her black robe.

216. TWO LADIES WITH TRAVELING SHRINE OF TENJIN. Fine condition and coloring.
One is seated, and the other just rising to her knees.

No. 127. Shunsen.

No. 209. Yeizan.

217. LADY BY A PRUNUS TREE IN BLOSSOM. Printed in blue.
One of the finest "blue prints" of the collection, even the signature being printed in blue.
(See Illustration, Plate 7.)

218. GEISHA ON THE SHORE WITH KESERU (pipe). Small kakemono-ye. An obi of black with dragon design is tied over her gown of lavender and pink; her flowing hair shows black against the distant water and rosy evening light. A lovely print.

219. EAGLE ON A PINE AGAINST THE RISING MOON. Kakemono-ye. Very artistic.

220. OIRAN ON PARADE, wearing a black robe of bamboo design. Kakemono-ye, with border.

221. OIRAN ON PARADE. Her lavender obi of large chrysanthemum design is set off by her flowered black and lavender gown.
KAKEMONO-YE and a very popular print.

222. KAKEMONO-YE. Lady walking, carrying a package, in a dull blue and white flowered robe with green striped obi. With border.

223. EVENING. A COURTEZAN GOING TO LOOK FOR FIREFLIES. Her black robe, printed in a remarkable manner to give the quality of iridescence, is set off by an exquisite obi embossed in crests of lavender, pink and black. With a young attendant who carries a fan, she is just crossing a bridge over the Iris Pond. VERY FINE AND RARE, unsigned but with publisher's seal and in fine condition. Broadsheet.

224. KAKEMONO-YE. Lady in blue carrying a large lantern.

YOSHIHARU.

225. LADY WITH FAN IN SPRING DRESS. Inset view of Nihom bridge.

YOSHIKAZU (ICHIJUSAI).

226. SILK-WORM CULTURE. Print No. 1. Two ladies with trays.

227. LADY ON A VERANDAH, over looking the blue river and distant hills.

YOSHITORA, 1800-1825.

The talented pupil of Toyokuni noted for his influence on Whistler.

228. OIRAN WALKING. KAKEMONO-YE, with blue and silver border.
She wears a gorgeous turtle and stork obi over a black and flowered gown.

229. DANCING GIRL IN COSTUME. Note the peculiar blue, with black obi.

230. GRACEFUL LADY IN A BLUE ROBE, her black obi lined with pink. Foggy weather.

231. FEEDING SILKWORMS. Interesting color combinations.

232. LADY READY TO PREPARE FOOD FOR SILKWORMS. In a black and white check robe, with black obi.

YOSHITSUNA.

233. YOSHIWARA BELLE IN HER DRESS OF NEW SPRING FASHION, ending in blue in a wave design with brown striped obi.

YOSHIYUKU.

234. OMOIIA AND HINAOGI ON PARADE. Double print. Twilight and the Andons are lighted.

235. A FOX DISGUISED AS A BEAUTIFUL GIRL BEING SHOT WITH ARROWS. A famous Japanese legend.

236. DRY GOODS STORE, ladies buying cloth. Note the border.

No. 89. Kuniyoshi. No. 217. Yeizan.
No. 213. Double Print. Yeizan.

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